



THE BABE OF BETHLEHEM

A
CHRISTMAS
CAROL SERVICE

No. 10

Price 10 cents or \$5.00 per 100

The H. W. GRAY CO., Sole Agents for
NOVELLO & CO., Lt.,
2 West 45th Street, NEW YORK.

"Guardian Angels."

Andante (♩ = 40).

Words and Music by FRANK ADLAM.

mp

1. An - gels bright, their pin - ions fold - ing, Guard the In - fant Sa - viour's rest;
2. Slum - ber soft His eye - lids clos - ing, See, up - on His Mo - ther's breast

cresc. *dim.* *p*

God made Man with joy be - hold - ing: Sleep, Re - deem - er blest,.... Sleep
Je - sus, Lord of life, re - pos - ing: Sleep, Re - deem - er blest,.... Sleep

pp

on,..... sleep on,..... Bright An - gels guard Thy rest;.... Sleep
on, sleep on,..... sleep on, Bright An - gels guard Thy rest;.... Sleep

rall.

on,..... sleep on,..... Bright An - gels guard Thy rest.....

3. High above a star is gleaming,
Guiding mortals on their quest,
Through the night in splendour beaming;
Sleep, Redeemer blest,
Sleep on, sleep on,
Bright Angels guard Thy rest.

3. Saviour! Star, whose light all glorious
Fills the earth from east to west,
Over sin and death victorious,
Sleep, Redeemer blest,
Sleep on, sleep on,
Bright Angels guard Thy rest.

When the Crimson Sun.

Not too fast.

OLD ENGLISH.

1. { *p* When the crim-son sun has set Low be-hind the win-try sea, }
 { On the bright and cold mid-night Burst a sound of heaven-ly glee: }

The musical notation is for a two-part setting. The top part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with various note values including eighth and sixteenth notes, and rests. A 'cr' (crescendo) marking is placed above the staff. The bottom part is in bass clef, providing a harmonic accompaniment with mostly quarter and eighth notes.

CHORUS.

f Glo - - - - - ri - a in ex-cel-sis De - o,

The chorus begins with a forte (*f*) dynamic. The melody in the treble clef features a series of eighth notes and quarter notes, with a descending line towards the end of the phrase. The bass clef accompaniment consists of steady eighth notes.

Glo - - - - - ri - a in ex-cel-sis De - - o.

This section continues the chorus melody. It includes a fortissimo (*ff*) dynamic marking. The musical structure remains consistent with the previous line, featuring a melodic line in the treble and a supporting line in the bass.

p 2. Shepherds watching by their fold,
 On the crisp and hoary plain,
 In the sky
cr Bright Hosts espy,
 Singing in a gladsome strain,
 Gloria, &c.

p 3. Where the manger crib is laid,
 In the city fair and free,
 Hand in hand,
 This Shepherd band
pp Worship CHRIST on bended knee.
 Gloria, &c.

f 4. Join with us in welcome song,
 Ye who in CHRIST's Home abide,
 Sing the Love
 Of God above,
 Shown at happy Christmas-tide.
ff Gloria, &c.

Shepherds, hail the wondrous Stranger.

CHRISTMAS CAROL.

"Union Minstrel," 1834.

ALFRED WOOLER, Mus. Doc.

Moderato con spirito.

mf

1. Shep-herds, hail the won-drous Stranger, Now to Beth-lehem
2. Glad, we trace thea-ma-zing sto-ry An-gels leave their

Moderato con spirito.

mf

speed your way; Lo, in yon-der hum-ble man-ger,
bliss to tell; Theme sub-lime, re-plete with glo-ry,—

Copyright, 1916, by the H. W. Gray Co.

SHEPHERDS, HAIL THE WONDROUS STRANGER.

Christ, the Lord, is born to - day. Bright the star of your sal - va - tion,
Sin - ners sav'd from death and hell. Love e - ter - nal moved the Sa - viour,

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Point - ing to His rude a - bode! Rap - turous news for
Thus to lay His ra - diance by; Bless - ings on the

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes C5, Bb4, and A4, then a half note G4, and continues with eighth and sixteenth notes. The piano accompaniment continues with similar harmonic support.

poco rit.
ev - 'ry na - tion:—Mor - tals, now be - hold your God!
Lamb for ev - er! "Glo - ry be to God on high!"

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with eighth and sixteenth notes. The piano accompaniment continues with similar harmonic support. The tempo marking *poco rit.* appears above the vocal line and below the piano accompaniment.

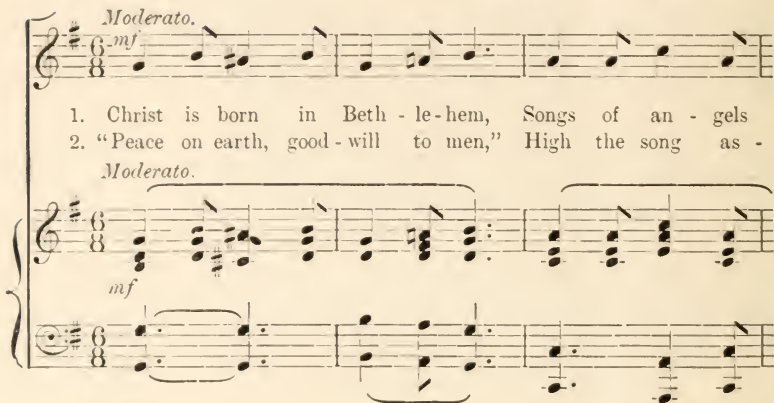
Christ is born in Bethlehem.

CHRISTMAS CAROL.

S. E. MEKIN.

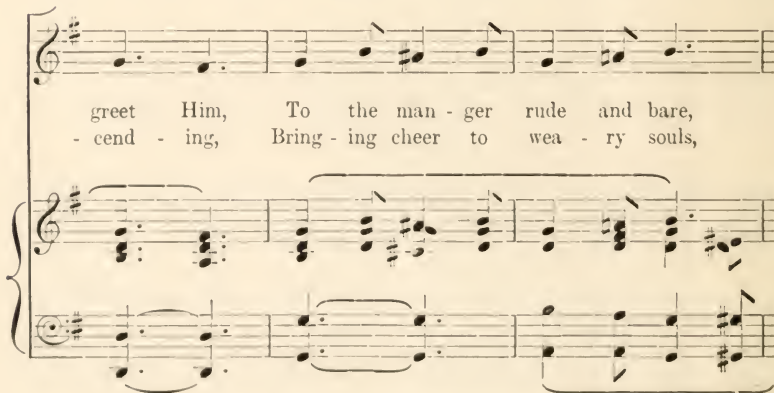
ALFRED WOOLER, Mus. Doc.

Moderato.



1. Christ is born in Beth - le - hem, Songs of an - gels
2. "Peace on earth, good - will to men," High the song as -

Moderato.



greet Him, To the man - ger rude and bare,
- cend - ing, Bring - ing cheer to wea - ry souls,

Copyright, 1916, by The H. W. Gray Co.

CHRIST IS BORN IN BETHLEHEM.

Wise men haste to meet Him; Shep-herds list while
Hope with glad-ness blend-ing; Songs of prais-es

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line.

an-gels sing, Gone are care and sad-ness,
rend the sky, Hearts with joy are beat-ing,

The second system continues the musical score with the same instrumental and vocal parts. The lyrics are written below the vocal line.

poco rit. *a tempo.*
Loud the joy-ful an-thems ring, Bring-ing peace and glad-ness.
"Glo-ry be to God on high," Loud the song re-peat-ing!

The third system concludes the piece. It includes tempo markings: *poco rit.* (ritardando) and *a tempo.* (return to original tempo). The lyrics are written below the vocal line.

Happy Shepherds.

LADY LINDSAY.
Allegretto.

LUCINA JEWELL.

p

f Hap - py shep-herds, pipe and trill, pipe and trill! So your earth-tuned

cresc.

mel - o - dy Join the an - gels' har - mo - ny, Far, Far be-yond yon

f

snow - bound hill. Hap - py shep - herds, pipe and trill!

p *dim.*

Hap - py shep - herds, kneel and pray, kneel and pray!

The words are from the book entitled "A Christmas Posy," and are used by permission of the publishers, Kegan, Paul, Trench, Trübner and Company, London.

Copyright, 1916, by The H. W. Gray Co.

p *cresc.*

First to you the mes - sage given, First for you the

heaven, On *dim.*

song from heaven, On that bless - ed Christ - mas day.

heaven, On

p *pp*

Hap - py shepherds, kneel and pray! 3. Set in sil - ver, as a gem,

p

Gleams a - mong the stars yon star; Ride the wise kings

from a - far Toward the Babe in Beth - le - hem. 4. In a manger's

gras - sy bed— He, the Lord of Life and Time, Lord of each wide

world and clime— Meek - ly chose to lay His head. Praise to God and

peace on earth, Christ is come of mor - - - tal birth.

The Christmas Bird.

KATHARINE TYNAN.
semplce.

LUCINA JEWELL.
mf

1. The fold at mid - night Was light as the moon, And

The first system of musical notation for the song. It consists of a treble and bass staff in 2/4 time. The treble staff begins with a piano (*p*) dynamic and the bass staff with a mezzo-forte (*mf*) dynamic. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

in a tree a bird - ie bright Sang still the glad - dest tune, Sang

The second system of musical notation. The treble staff continues the melody with a crescendo (*cresc.*) dynamic. The bass staff continues the accompaniment. The lyrics are written below the treble staff.

still the glad - dest tune. 2. With wings of gold sheen, And

The third system of musical notation. It begins with a piano (*p*) dynamic. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics are written below the treble staff.

gold head and hood, He was the fair - est bird, I ween, That

The fourth system of musical notation. It begins with a mezzo-forte (*mf*) dynamic and ends with a crescendo (*cresc.*) dynamic. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics are written below the treble staff.

Copyright, 1916, by The H. W. Gray Co.

ev - er sang in wood, That ev - er sang in

wood. 3. He sang sweet and low, He sang loud and shrill; A -

bove the sta - ble in the snow, The Star stood still, The Star stood

shep-herd swains said then still. 4. The shep - herd swains said then—Each fell on his knee—

The shepherd swains said then— Each fell on his

cresc.

That was the ver - y sweet - est strain Was ev - er sung in

dim. rit. *p a tempo.*

tree, Was ev - er sung in tree. 5. Are man - y birds in bow'r With

cresc.

many a dul - cet song; But none like him who sang that hour The

dim.

Christmas boughs a - mong, The Christ - mas boughs a - mong.

An Old Song Re-Sung.

KATHARINE TYNAN.

LUCINA JEWELL.

A - sail - ing on the sea.

mf

1. I saw three ships a - sail - ing, A - sail - ing, sail - ing on the sea.

A - sail - ing on the sea.

cresc. un poco.

The first her masts were sil - ver, Her hull was i - vo - ry. The snows

p

The snows came drift - ing soft - ly, And lined her white as wool;
came drift - ing

The snows came drift - ing

pp

Oh, Je - sus, Son of Ma - ry, Thy cra - dle beau - ti - ful!

Copyright, 1916, by The H. W. Gray Co.

The next was red as blood.

mf

2. I saw three ships a - sail - ing, The next was red, was red as blood.

The next was red as blood.

cresc.

Her decks shone like a ru - by, En - crim-soned all her wood. Her main-

f *mf*

Her main-mast stood up lone - ly, A lone - ly Cross and stark.
mast stood up

Her main-mast stood up lone - ly,

pp

Oh, Je - sus, Son of Ma - ry, Bring all men to that ark!

The third for car-go bore

mf

3. I saw three ships a - sail - ing, The third, the third for car-go bore

The third for car-go bore

cresc. e rit.

The souls of men re - deem - ed, That shall be slaves no more. The lost

a tempo.

The lost be - lov - ed fa - ces, I saw them glad and free. Oh,
be - lov - ed

The lost be-lov-ed fa-ces,

pp

me, ... for me?
rit.

Je-sus, Son of Ma - ry, When wilt Thou come for me, when wilt Thou come for me?